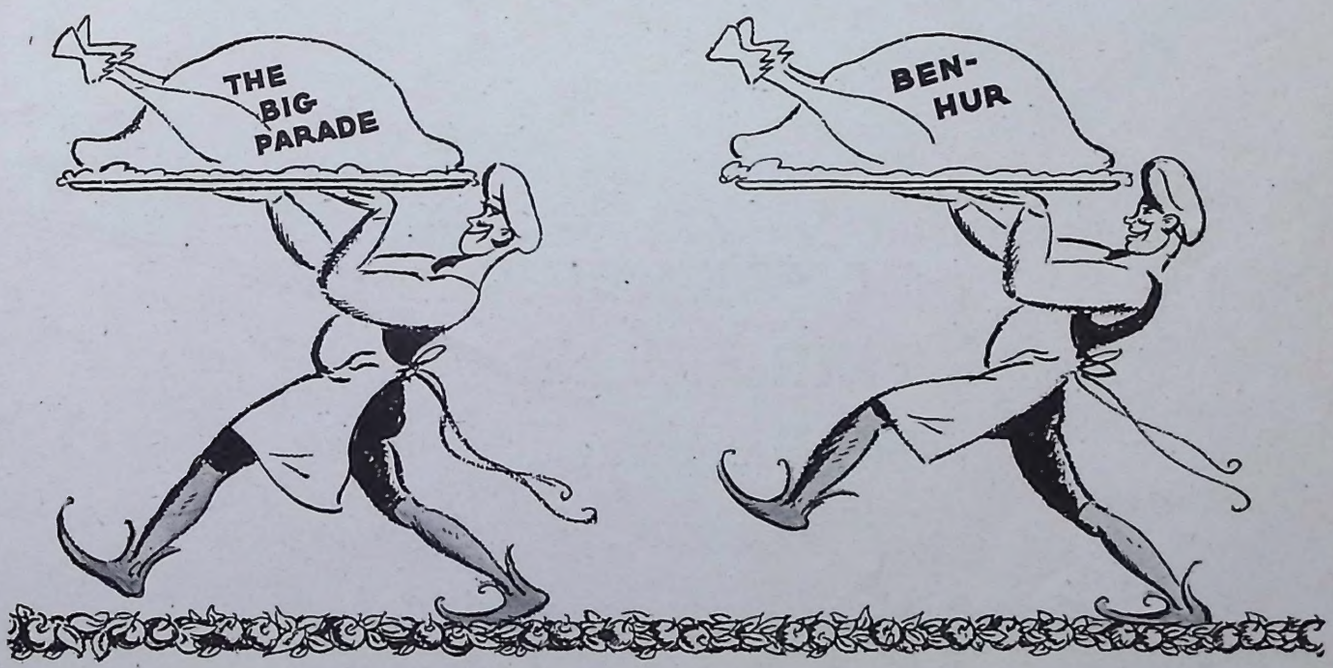
CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 30 TORONTO 2, CANADA November 26th, 1927

THANKSGIVING, 1927



Metro-Goldwyn-Mayer is pleased to announce that at the start of the 3d month of Novarro and Shearer in Lubitsch's "The Student Prince in Old Heidelberg" the Astor Theatre is enjoying great business at $2.

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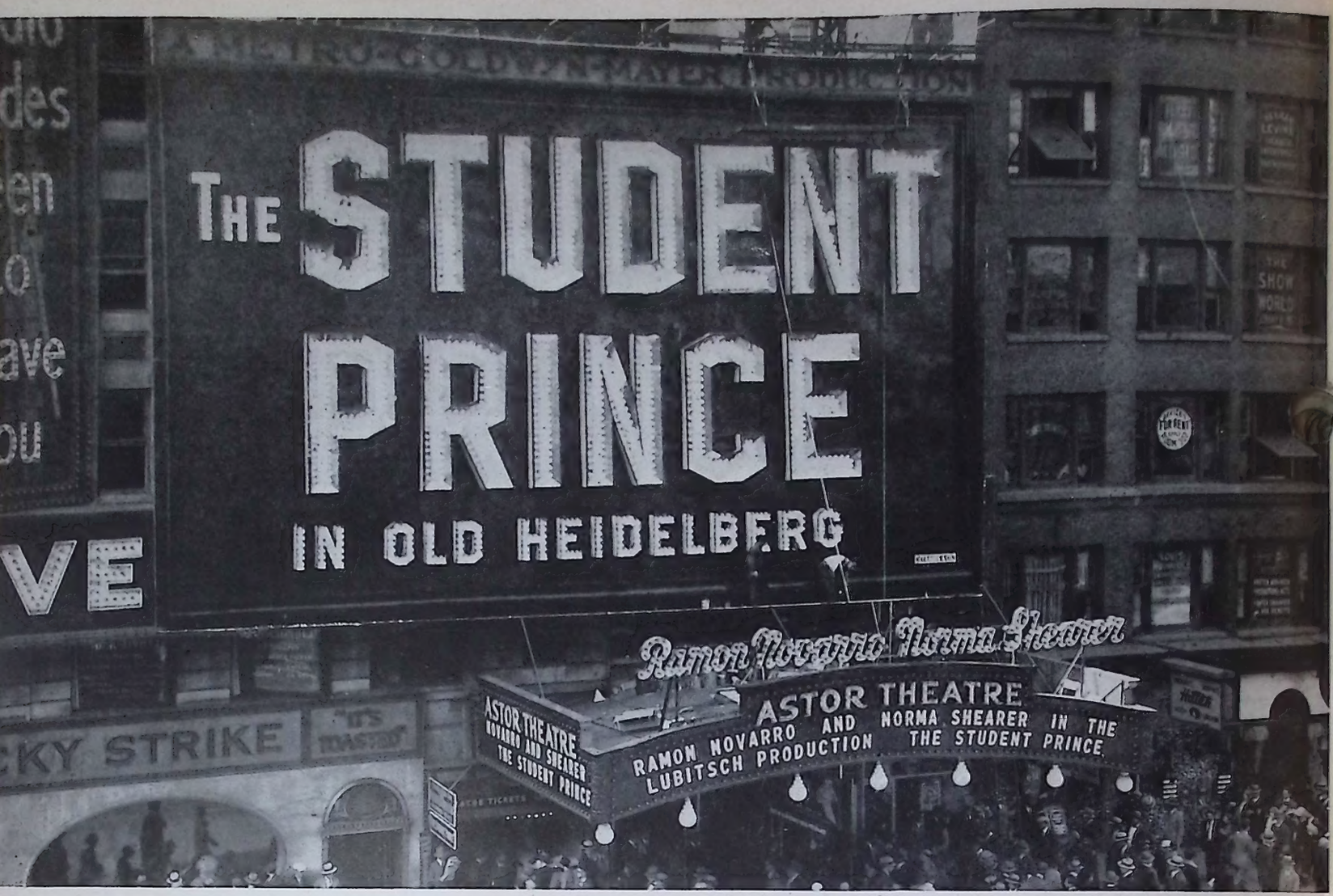

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British Quota Bill Passes

WHENEVER a Britisher is inspired to imitate an Englishman, he emphasizes this expression, "We are a tolerant people."

It is surprising how tolerant England can be on questions which would result in hysteria in every other country. England blunders along, but finishes what she starts every time, despite the amused audiences she gathers to behold her blunders.

It may be that this "blundering" or "tolerant" habit may have fooled the Interests who were unprepared for a British Film Quota Bill in connection with British Film Production; and when made aware of its possibility, dismissed it as one of the things about which England would blunder for a long time.

RAY LEWIS

The Film Quota Bill has passed despite all the machinery set into action to defeat it by British and foreign interests. It came up for its third reading in the House of Commons Thursday, November 17th, 1927, and it went through on a majority vote of 98, a good substantial margin.

It means that 7½ percent of the motion pictures exhibited annually in the theatres in Great Britain, must be British controlled productions. The interpretation by Sir Cunliffe-Lister of "British controlled" provides for a British theme; and that the majority of the directors of the producing company be registered under British laws.

The British Film Quota Bill stands until 1937, for a period of ten years, and increases its quota percentage yearly by 2½ percent. until in 1935, the quota of British films shall be 25 percent. The matter of the Bill passing the House of Lords is considered simply routine. Amendments of the Bill permitted the direction of British pictures by foreign directors.

Three violations of the Bill will provoke the cancellation of a distributor's or exhibitor's license.

The Bill further restricts what is termed "blind" or "block" booking, requires the registration of all pictures exhibited in Great Britain; and gives to the Board of Trade the power to enforce the Film Quota Bill.

Another milestone marks film history. The Bill will not only make the production of motion pictures throughout the British Empire commercially attractive, but will revolutionize the business departments of the Film Industry in the United States.

How important the foreign sales market is to the United States Film Industry is best known by the officials of the Industry. Considering this importance, I cannot but pause to wonder with what equanimity the United States Film Powers have "pursued the even tenor of their way," not sensing that the British Film Quota Bill, or other Bills of its kind were likely to come through.

The "foreign" situation as far as the United States Film Industry is concerned has been one huge blunder; and this British Film Quota Bill, *although I am not in favour of it from a standpoint of principle,* is the natural result of the causes which precipitated it.

Nine years ago in London, England, members of Parliament were crying out in soap-box oratorical fashion against the invasion of the United States Film Industry, which was not content to have Great Britain as its customer for film purchase, but publicized the acquisition of theatres throughout Europe. It was this theatre invasion which started the cry of monopoly. It died down and business continued as usual, but this "as usual" was only apparent, the undercurrent was still aflame; and the present day results need no particular vision of understanding.

The British Film Quota Bill is here; and it will bring forth a flock of British Film Quota Bills throughout the British Empire; and inspire Quota Bills in every civilized country which has Trade or Empire-building ambitions.

The world is jealous of the United States Trade, not only Film Trade, but Trade generally; and jealousy is a breeder of wars, be they Trade wars, where legislation is the Cannon of Elimination, or wars where poison gases, aeroplanes, or submarines, kill out Competition.

I am not delving into the reasons for the world's jealousy of the United States. Marc Antony in his oration over the dead body of Caesar, cited those attributes in Caesar which did not show that Caesar was ambitious, but Brutus an Caesar's senators of Rome called "Caesar ambitious." And so they waged a war upon Caesar to his death, even his best friend inflicted a dagger wound.

Therefor, shall we be surprised if this same drama repeats itself between friendly and enemy nations?

All seek power; and the screen has taught the world that the screen is the most potent propaganda factor which we have for Trade, for Peace and for War!

Will there not be a battle for its control, when men battle for the control of rubber, steel, chemicals, etc? Industries which may be financially more powerful than the younger Industry of Motion Pictures, but less potent; and with far less world-wide power potentialities.

Ray Lewis

Ray Presents

DAWN ASSHETON is an English coloratura soprano. She made her appearance last week at the Uptown Theatre singing several songs with such style, grace and magnetism, that the Uptown patrons were captivated.

Whenever England sends us an English star of song, or an English star of the drama, or vaudeville stage, England certainly sends us personalities that are outstanding as artists. Dawn Assheton runs true to form. Her voice is as pure and clear as a bell, lyrical, musical and with that flexibility and evenness in tone production, that perfection of diction, which one finds only in artists firmly established as stars of the concert stage.

But Dawn Assheton, in addition to possessing a delightful voice, is also a performer — rare combination. One of our Toronto papers, the Toronto Evening Telegram, by the way, stated that she was reminicent of Raquel Meller, the internationally famous songstress.

DAWN ASSHETON in addition to her interpretative ability of making songs living stories, plays in song, has beauty, carriage, refinement and a glorious voice. She should be a most important feature in all the theatres in Canada where she is booked to play; and properly exploited and presented she should rival the success attained by Alice Lloyd, Vesta Victoria and those other English stars, which made vaudeville history wherever they appeared years ago.

England cannot send us too many stars in Dawn Assheton's class — my personal guarantee goes for her ability.

LEONIDOFF is in Toronto, Leonidoff who endeared himself to Toronto picture patrons, when in conjunction with Florence Rogge, that graceful ballet and interpretive dancer, they presented a series of inviting and original prologues at the Hippodrome and Uptown Theatres.

Leonidoff left Toronto to become of invaluable service to "Roxy" at the "Roxy Theatre." It so happens in life that it is sometimes necessary to become invaluable to one of the biggest theatres, in one of the biggest cities on the American continent, to emphasize that very big people sometimes live in smaller cities.

DAWN ASSHETON

English coloratura soprano at Uptown.

IN OTHER WORDS, "we oftimes entertain angels unawares." Some of them like Dawn Assheton, sing like angels, even though they have no wings, nor halo, although Dawn's golden hair would prove a crowning glory on any woman's head; and other angels like Leonidoff dance divinely and are outstanding impresarios.

LEONIDOFF is here to direct the Junior League Revue which is playing the Royal Alexandra this week, and giving a show which is difficult to believe is the work of amateurs in the theatrical world. The Junior League Revue is Toronto's young "smart set," displaying its histrionic ability for funds with which to carry on its Child Welfare work.

Through the courtesy of "Roxy," Leonidoff was loaned to stage the Junior League Revue, and to see the performance successfully through before returning to his post at the "Roxy" in New York. Miss Florence Rogge conducted and arranged the ballets and dances of the Revue, and the performance is a great tribute to both Leonidoff's ability as well as to Florence Rogge.

WHILE we are on the subject of stage management, it brings to mind this week's presentation at the Uptown.

Last week we talked about "Broadway" in relationship to this theatre, this week we again see evidences of "Main Street."

WHY should a theatre of such importance, with the facilities the Uptown has, and the material on hand, show such poor stage management?

(Continued on Page 11)

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GLENN TRYON

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BOYS, IT'S A PICTURE!

(No. 559—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

I TOLD YOU SO!

I TOLD YOU TO WATCH YOUNG GLENN TRYON. I TOLD YOU he would rapidly develop into one of your very best bets on the screen. I told you the people would take him to their hearts—and laugh at his absolutely new and original form of screen fun.

YOU REMEMBER "PAINTING THE TOWN" AND WHAT A BOMBshell of laughter it proved itself in every theatre where it was shown.

WELL, FRIENDS, YOUNG GLENN TRYON HAS JUST FINISHED another and when I tell you it is even funnier than "Painting the Town" and that it contains not merely laughs but screeches of laughter, I am not over-stating the actual facts.

GLENN TRYON AND PATSY RUTH MILLER AND BURR McINTOSH —there's the leading combination in the newest bit from Universal City—and directed by none other than William Craft, the very same director who made "Painting the Town."

"A HERO FOR A NIGHT!" THAT'S THE TITLE OF THE NEWEST ONE, and in truth, it's a gift to the welfare of the whole movie business. People who have become more or less fed up with ordinary movies will have all their keenest interest revived after they have hurt their sides laughing at "A HERO FOR A NIGHT!"

WHO WOULD HAVE THOUGHT THAT A DELICIOUS AND BRAND new type of "fooling" would be brought to the screen, as Tryon has brought it under the direction of Craft? Who would have dreamed that almost over-night, something brand new could be developed without imitating in the slightest degree any of the screen's great comedians of past or present?

YOU ARE ALWAYS CRYING OUT FOR "SOMETHING DIFFERENT" and heaven knows you are entitled to it. Well, here it is and it is going to be a life saver!

TELL YOUR PEOPLE JUST WHAT I HAVE TOLD YOU. LET THEM know that you have a treat in store for them. If you don't want to promise anything in your own name, tell them that Carl Laemmle has said these things—and then quote anything I have said about Tryon in this straight from the shoulder talk or in previous ones.

SEE "A HERO FOR A NIGHT" AND YOU WON'T HAVE TO HAVE any tips from me as to what to tell your people about it. But if you haven't time to see it, take my word for all I have said. And mark my word—here is one big, real, genuine opportunity for you to pep up your business.

TORONTO THEATRES

TIVOLI — "Les Miserables," with an All Star Cast — Universal — Class B plus. Time has immortalized Victor Hugo's classic; and the reading of Les Miserables has been handed down to this generation as one of the necessities of a literary education. The historical value of Les Miserables has been fully recognized, and schools and other educational institutions have considered Les Miserables as a book, which should come under the school's curriculum of oral discussion. So much for the value of the literary tie-up. Hugo made living beings out of his characters who march down the ages. He involved in Les Miserables not one plot, but a multiplicity of plots, a mine of rich screen gold, the only difficulty in its screen presentation has been in the process of elimination. The adaptation fallows the story of the book faithfully; and the interest has been well sustained. The picture is a big flash and the capitalization of the title should make it box-office value. The producer is Henri Lescourt.

PANTAGES — "Shanghai Bound," with Richard Dix and Mary Brian — Paramount Class B plus. The story has been directed ably by Luther Reid and was adapted by Roy Harris and John Goodrich, from the story by E. O'Reilly. Here we have melodrama running smoothly along, with just a sufficient injection of the lighter vein stuff to keep the "melo" element from becoming too ripe. A Chinese port with a Chinese bandit chief lends the "Shanghai" colouring. It is a case of yellow against white for the action of the plot. Dix has the role of a sea captain, Jim Bucklin, who bosses his ship in a tyrannical fashion; and yet with that touch of humour which would make him acceptable to the heroine, "Sheila," by Mary Brian. Dix is a real "he-man," and without any effort to Valentino himself into feminine favour, he appears to have gathered unto himself a noticeable feminine as well as male following. There is an underwater combat between Bucklin and the Chinese which is a remarkable bit of photography. The picture will please generally and the Dix following will be satisfied that this is one of Dix's good pictures.

LOEW'S — "College," with Buster Keaton—United Artists — Class A comedy. Another embryonic college athlete, ambitious to blossom out as an ace, but only a joker in the pack as far as athletics are concerned. If your audience enjoy a good laugh, see Buster play baseball. The crowd simply howled; and when Buster tried hurdles with the team getting ready for an intercollegiate meet, he successfully knocked down every hurdle he didn't leap; all through Buster runs true to form as far as being an athletic hero, until as coxswain Buster steers his boat to victory with the rudder tied to his back. There is a love angle also, another student loves Buster's cutie, and seeks to compromise her, but Buster to the rescue goes, punches the villain on the nose, and to the altar we are led to suppose, Buster leads his college rose. The story is by Carl Harbaugh and Bryan Foy. It is directed by James Horne. It abounds in hilarity and laughter and should please the whole family. One of Buster's superlative comedy efforts.

SHEA'S HIPPODROME — "The Crystal Cup," with Dorothy Mackaill and Jack Mulhall — First National — Class B. Excellent stars and cast, but unfortunately the material does not live up to the living material which interprets the story. A man-hater is not a particularly inviting woman around which to build an interest, especially since the woman endeavours in every way to make herself masculine. The story is by Gertrude Atherton and contains some rather strong meat, that is fleshified bits which might make interesting reading from a psychological standpoint, but which could not be interpreted as picture entertainment. The heroine has a sex aversion because of an assault upon her as a child. She fears men, but later marries a novelist because gossip has associated their names. It is to be what is termed a "companionate marriage." The heroine meets a man whom she really loves sufficiently to cure her of her sex-fear. Her love is reciprocated. The husband is informed of their love, but endeavours to win his wife through a seduction of her. He is shot by the wife for being so ambitious. The wife being under the impression that there was an unknown intruder in her boudoir, when she turns on the lights she is horrified to discover she has shot her husband, but the husband advises the wife to marry the man she loves. He has been only slightly wounded Gerald Duffy did the scenario and John Francis Willon directed. Rockliffe Fellowes as the husband novelist does excellent work. Jack Mulhall as the beloved doctor is splendid, while Dorothy Mackaill works wonders with a part which starts off with the odds against it.

UPTOWN — "What Price Glory," with Dolores del Rio, Edmund Lowe, and Victor McLaglen—Fox. Class A. We reviewed this Fox masterpiece when it had its run at the Regent Theatre. Powerful drama and a preachment against war, from an angle of revelation, the revealing of what War really is, Lust, Rampage, Ravage, Greed, and the desecration of the divinity in man. Victor McLaglen and Edmund Lowe, as Captain Flagg and Lieutenant Quirk give magnificent performances. Dolores del Rio as the little French charmer is fascinating and furnishes plenty of reason for the Lust combats to possess her. If anyone doubted the inspiration which justified Sherman's recorded exclamation, "War is Hell," "What Price Glory," will reveal this Hell with the lid off. Laurence Stallings wrote human drama when he emptied his heart and soul, his brain of this paradox on civilization!

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Two Officials Lose Positions Following Fire

Two official heads have fallen into the basket in Montreal, Quebec, because of the Laurier Palace Theatre disaster in Montreal way last January, following the conviction of Ameen Lawand, proprietor of the theatre, and two employees, Lawand having been given a sentence of two years in the penetentiary.

Both Inspector James McIsaac, head of the Fire Prevention Division of the Montreal Fire Department, and Police Captain T. O. Bellefleur, in whose precinct the theatre was situated, have been dismissed on a majority vote of the executive committee of the Montreal civic administration. Inspector McIsaac was responsible for the frequent inspection of the theatre where 78 children lost their lives while Capt. Bellefleur was responsible for the police supervision of the house.

Ray Presents

(Continued from Page 6)

THERE was Eddie Hanley, great in his patter last week, wandering around this week trying to find words with which to express himself, acting as if someone "had thrown such a scare" into him that he did not dare register a hit.

AND who is responsible for the timing of the show? One night it was after eleven when the feature picture went on, the presentation was fully an hour later than its usual time.

Who is responsible for the sister act which followed Dawn Asshe-ton? Is this showmanship to place two girls who rasp out a song, to follow a star singer, whose voice must show their voiceless shouting up more than ever by contrast. A sister team which would be lucky to get by in a third rate house; and such an act is selected to be the big finale of the presentation.

Encouraging local Canadian talent is an excellent idea, but let it be talent, and if it is talent of such degree that it is entertainment, advertise it so that it has box-office value; if there is no possibility of box-office value through merit, or influence, give it a chance in a smaller house. Keep the Uptown the house that presents a real show, not a kindergarten array of talent.

IF THE UPTOWN is going to present acts, rehearse your show in its entirety so that you can see whether it is "snappy," hear the material to be utilized, and see that you are building up for the presentation of your most important feature, the motion picture.

"Beau Geste" Wins Photoplay Medal—Best Film for 1926

The Photoplay Magazine Gold Medal for the best film released during 1926 has been awarded to Paramount-Famous-Lasky for its production of "Beau Geste," according to an annoucement in the December issue of Photoplay Magazine.

The Medal was created by Photoplay to encourage the making of better pictures. The Gold Medal picture of the year is decided by votes from readers of the Magazine and it is the only award in all filmdom coming direct from the vote of motion picture fans themselves.

"Beau Geste," the Gold Medal picture of 1926, was adapted from the popular novel by Percival Wren, the English writer, and directed by Herbert Brenon. Upon its presentation at the Criterion Theatre in New York, it was widely praised by critics and its theme of brotherly love, combined with a stirring mystery story, made it popular with motion picture audiences everywhere.

This is the seventh annual award of a Photoplay Gold Medal. The previous winners were: "Humoresque" in 1920; "Tol'able David," 1921; "Robin Hood," 1922; "The Covered Wagon," 1923; "Abraham Lincoln," 1924; "The Big Parade," 1925.

It is noteworthy that this is the third time a Paramount picture has been accorded this high honor. The first was "Humoresque," second, "The Covered Wagon" and now, "Beau Geste."

N. L. Nathanson Idea Canadianizing Theatres

Announcement has been made of an arrangement between the Famous Players-Canadian Corporation, Toronto, and the Canadian Government Motion Picture Bureau, Ottawa, for the distribution throughout the entire circuit of theatres controlled by the former organization of a special series of one-reel films depicting Canadian scenic beauty and other features of interest.

This is in line with the recent announcement by Famous Players that they would encourage a Canadianism through the medium of the screen, so that Canadians might know more of their own country. This new series of "Seeing Canada" films will show the manifold resources and attractions of the Dominion from coast to coast.

This series of pictures is now in course of production and will shortly be thrown upon the screens of the leading first-run theatres controlled by the corporation from Halifax to Vancouver as a special patriotic feature.

In entering into the contract, the Famous Players-Canadian Corporation expressed the belief that this feature would bring to those who could not travel, a graphic knowledge of the scenic beauties of all parts of Canada which would serve to inculcate a greater spirit of Canadianism.

"The Big Parade" Marches Successfully On

"The Big Parade" played the Imperial Theatre, Ottawa, as a road show at $1 top for the week of November 14, the orchestra being doubled for the occasion. It had unusual competition with "What Price Glory" at the Laurier Theatre in Hull; "Now We're in the Air," war comedy at the Regent, Ottawa, and Renee Adoree also appearing in "Back to God's Country" at the Centre, Ottawa.

Famous Players Canadian Hold Annual Meeting

Vice-President J. P. Bickell occupied the chair at the annual general meeting of Famous Players Canadian Corporation Limited, Thursday and in moving the adoption of the financial statement stated it was the first year in which gross exceeded a million. Mr. Bickell pointed out that surplus was double and in other respects the company had materially increased its position.

In answer to a question by a shareholder. Managing Director N. L. Nathanson confirmed the fact that the Regent Theatre was under option for purchase. A small payment had already been made and the next was due on January 1, 1928. He expected the option would be exercised.

Speaking of the current year's operations. Mr. Nathanson said the first quarter's business would show a material increase. No new theatres had been acquired since the publication of the financial report but the Runnymede Theatre opened in June last was running at a profit.

The purchase of Eastern Theatres at $28 a share has been completed. 87 1-2 percent. of the common shares of this company had been deposited. Of this amount 95 percent. was deposited by the directors themselves, the general public not taking advantage of the offer.

Mr. Nathanson pointed out that only earnings of wholly earned subsidiaries were taken into profit and loss account. Only dividends paid by the others were included in revenue account.

A number of Canadian shareholders have been made members of the Board of Directors during the past year.

TIFFANY-STAHL SIGNS SALLY O'NEILL

Sally O'Neill has been signed under contract by John M. Stahl to appear in a series of Tiffany-Stahl productions, the first being a special picture entitled "Irish Eyes."

Miss O'Neill has just terminated her contract as a star for the Metro-Goldwyn-Mayer producing organization and after several weeks of negotiations has affixed her name to the contract that will make her a Tiffany-Stahl star.

WANTED

To buy or lease moving picture theatre in live town. Must be sound proposition, and bear investigation. Reply to BOX 303, YARMOUTH, N.S.

"Carry On Sergeant" Produced At Trenton Studios, Ontario

Captain Bairnsfather Assisted by Expert and Experienced Technicians Proceeds with Filming of His Story.

Trenton, in the Province of Ontario, is now established for production in the Motion Picture Industry of Canada. This follows upon the formation of The Canadian International Films, Limited, and the subsidiary British Empire Films of Canada, Limited, promoted and organized by W. F. Clarke, formerly of London, England, and now of Toronto, who first secured the support of the Provincial Government of Ontario, together with the co-operation of leading financiers of Canada.

The Ontario Government publicly announced their support of the movement to produce pictures in Canada and followed this up by first loaning their studio and fully equipped laboratory at Trenton for several months and then leasing it under contract for a period of five years. By doing this they are helping to give Canada her place in an Industry which now ranks third largest in the United States. It is an established fact that Motion Pictures have now become one of the most powerful of trade weapons.

Edward Pardee Johnston, of Toronto, became associated with Mr. Clarke in September of this year and greatly asisted in the completion of the organization. A Provincial Board of Directors was formed to enable the Company to commence production of the picture without undue delay. The Board consists of Henry S. Gooderham, E. P. Johnston, W. F. Clarke, G. F. McFarland and Captain Bruce Bairnsfather.

Captain Bairnsfather, the creator of "Old Bill" and an internationally known figure, has become associated with the Company and is making the first picture. He has been for some time resident at Trenton and as Supervising Director has surrounded himself with the cleverest technical staff available.

The first picture "Carry On Sergeant" written by Captain Bairnsfather, while not a War film, contains War scenes incidental to the picture. Captain Bairnsfather, in directing the picture, will be in a position to portray on the screen, his idea as originally created, ideas which in other hands might be sadly distorted.

The filming of "Carry On Sergeant," scheduled to commence on Tuesday, November 22nd, is on its way in production, and in addition to a large train carrying several hundred ex-service men left Toronto Union Station on Tuesday morning. Nearly one thousand men, women and children will be engaged during the first week of production.

The promoters and organizers of this Canadian enterprise believe that Canada will have every reason to be proud of her first big Super Motion Picture production and subsequent productions, which will assist the trade of the country by showing Canada in its true light, rather than the popular conception of a land of ice and snow.

PRIVATE SYNDICATE OF CANADIANS FINANCE $300,000 ON LOAN BASIS

We have heard a great deal about motion picture production in Canada in association with Trenton. Now some of the talk appears to be becoming concrete. Nothing would please the editor better than to see some fine Canadian pictures produced, which could take their place in the competitive world film market with a good chance of getting in because the pictures had box-office quality.

In a recent interview with Colonel Clarke, he informed The Digest that through a syndicate $300,000 has been raised to finance the first picture of "The Canadian International Films Limited." No stock would be offered to the public until the first picture was finished and marketed.

The $300,000 was raised on the following plan. The Company has been incorporated for one million dollars—no stock issued. There is in all 100,000 shares of common stock, no par value. The members of the syndicate have come in under this proposition. They have individually, or collectively, loaned the company $10,000 at 8 percent for a period of two years. A $10,000 loan carries with it 1,000 shares of common stock. At the end of two years the $10,000 is to be returned plus 8 percent interest. No commissions have been paid for capital. The present Board is provisional with a new Board going into office at the general meeting which takes place Monday, November 28th, in Toronto. No control of the Company will be possible. Sixty percent of the stock only will be eventually issued, forty percent to remain in the company's treasury.

Colonel Clarke is reported to have severed his connection with Cranfield & Clarke enterprises in the United States, and Canada, remaining but a shareholder in both of these organizations.

The syndicate numbers about fifty of what is reported as Canada's representative business and financial men. —Editor.

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Coloratura Soprano

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In Every City

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Followed by a Western Tour of the Famous Players Canadian Corp.

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Complete Theatre Supplies.

Canada's Leading Theatre Supply House.

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258 Victoria St. - Toronto, Ont.

KEITH'S OTTAWA CONGESTS TRAFFIC THROUGH PATRONAGE

After pointing out that congestion in front of B. F. Keith's Theatre, Ottawa, Ontario, had become so great that it had become difficult to operate the street cars, Major Fred D. Burpee, president of the Ottawa Electric Railway announced that the regular street car stop had been moved around the corner a block away to relieve traffic.

Incidentally, Keith's has become such a busy place under the guidance of Manager J. M. Franklin, that police are regularly detailed to handle the sidewalk crowd and to supervise the parking of cars.

Russell, Ottawa, Expropriated For Park Provisions

The Russell Theatre, Ottawa, one of the oldest and largest houses in the Canadian Capital, has been expropriated by the Dominion Government, with other downtown property for $1,000,000 for park purposes.

The theatre will continue for a few months, it is intimated, after which it will be torn down. Notice of expropriation was served on the owners, the Russell Company, on October 27. For a number of years, the Russell had been operated by Famous Players Canadian Corp., Toronto. One of the recent engagements was the presentation of moving pictures of the Eucharistic Congress at Chicago.

No announcement has been made regarding a new theatre to replace the Russell but Famous Players Corp. owns a valuable site in downtown Ottawa on which a large new house may be erected.

Quota Regulations Go In Effect Dec. 1st

Daily Commuters Between Border Cities Face Restrictions.

Quota regulations governing the entry into the United States as daily commuters of Canadian citizens, other than those actually born in Canada, will go into effect December 1, according to word received by the Canadian Government. This will probably effect materially the flow of traffic across the International Boundary from day to day at such points as Detroit, Buffalo, Sault Ste. Marie, Mich., and Niagara Falls.

Detroit and Buffalo theatres get considerable patronage from cities on the Canadian side and it is possible that this source of business may be checked by the vise requirements. Detroit theatres use considerable advertising space in the Windsor, Ontario, newspaper, the latter devoting one page each Saturday to Detroit attractions and a second amusement page for Windsor and Walkerville theatres.

Windsor exhibitors now believe that quite a number of local patrons will now stay in Windsor for entertainment.

Joan Crawford wears a black curled wig in her new picture, "The Texas Ranger," with Tim McCoy. The wig was necessary because the Metro-Goldwyn-Mayer officials were firmly convinced that no heroine of Texas in the 80's ever appeared in public with red bobbed hair which recently had been carefully waterwaved.

Theatre Decoration

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Mgr. H. E. Wilton Urges Chicago Boycott

Strand Theatre Owner and Alderman Getting Back at Chicago's Mayor.

H. E. Wilton, who is proprietor of the Strand Theatre, Hamilton, Ontario, and is also an alderman of the Hamilton City Council, has entered the lists in connection with the Chicago situation in which Mayor Thompson of the Windy City has been threatening to destroy so-called pro-British books.

Alderman Wilton presented a resolution before the Hamilton Council calling on the people of the city to boycott all merchandise manufactured in Chicago. The resolution was not passed but Mayor Treleaven declared that it was a matter that should be considered by all Canadian cities.

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Round About the Studios

"The Way of All Flesh," the unhappy ending picture which Europe thought America didn't dare to make, is proving a sensational success in London, according to cabled reports of the reviews. "Emil Jannings gives a performance which should make the film a screen classic," said the Daily Telegraph. The Westminster Gazette says, "He wins the right to the title of the world's greatest screen actor." The other papers were equally lavish in their praise.

Stephen Roberts has just returned from a combination hunting and fishing trip to Big Bear Lake. Steve aroused the envy of his brother directors when he drove into the Educational Studio grounds with a fine pair of antlers decorating the radiator of his car.

Willy Wyler and Bessie Love spent a week in New York looking for the Kelly of "Has Anybody Here Seen Kelly?" As soon as they heard that Tom Moore, however, was available for the part, they packed up their cameras and rushed back to Universal City.

Immediately upon the completion of final scenes for "Phantom of the Range" at the FBO studios under the direction of James Dugan, preparations were inaugurated for the next Tom Tyler starring vehicle, "When the Law Rides," which Robert De Lacy will direct. De Lacy has directed Tyler in 18 westerns. Dugan will occupy himself for the present in cutting "Phantom of the Range" while awaiting another assignment.

"Fade-out" a Scotch terrier, and "Static," a wire-haired fox terrier, will play the principal "roles" in "A Peculiar Pair of Pups," "Nobody Home," a forthcoming Bruce Outdoor Sketch to be released by Educational Film Exchanges, Inc. Robert C. Bruce has taken the antics of these two terriers at play with two small cub bears as a subject for novel photography and a clever animal story.

Ramon Novarro and Alberta Vaughan, Metro-Goldwyn-Mayer players.

Karl Dane, co-starring with George K. Arthur, in "Baby Mine," for Metro-Goldwyn-Mayer.

The Nation Board of Review has selected "Peaks of Destiny," an UFA production released through Paramount, and "Toddles," a Paramount-Mintz two-reel novelty, for the Photoplay Guide of popular entertainment film. The two will be listed in the December issue of the National Board of Review magazine.

That famous phrase, "between pictures," doesn't mean a thing to Joan Crawford. As soon as she finishes playing the lead with Tim McCoy in "The Texas Ranger," she begins work in the title role of "Rose Marie" without even a day's vacation. While she is working with McCoy her clothes are being fitted for "Rose Marie," so that she can step from one part to the other.

"Horse Play," the first of the new "Keeping Up With the Joneses" series of two-reel comedies made at the Stern Brothers plant since resumption of production on that series, has arrived in the East and is reported to be an exceptional two-reeler. It was directed by Gus Meins.

Although its moving picture title has not been definitely selected, George Melford has chosen a cast for the Peter B. Kyne story designated in the studio as "The Freedom of the Press." The cast includes Lewis Stone, who has just finished his role in "The Foreign Legion," Marceline Day, Donald Keith and Robert Emmett O'Connor.

William Beaudine begins this week at Universal City the direction of Laura La Plante in Morton Blumenstock's original story, "Home James." Laura has just finished the Mary Roberts Rinehart story, "Finders Keepers."

Jean Arthur, a petite brunette, won the leading feminine role in "Wallflowers," the motion picture version of Temple Bailey's new novel, after more than a score of prominent screen players had been tested for the part. Leo Meehan will produce.

Percy Hilburn, who photographed "The Show' 'and other recent Metro-Goldwyn-Mayer successes, has been assigned to the task of photographing John Gilbert's latest starring vehicle "The Cossacks." Hilburn will command the battery of cameras in the new Russian romance, which George Hill is directing, and in which Gilbert and Renee Adoree will head the cast.

Little Buzz Barton, the thirteen-year-old western star, will have "The Fightin' Red Head" as his next picture for FBO and Louis King, who has piloted Buzz through his other pictures this year, will again handle the megaphone.

Mark Sandrich, who has directed numerous Cameo Comedies and more recently has been directing Lupino Lane at the Educational Studios, has been assigned to the direction of two-reel Mermaid Comedies for Educational. Sandrich took over the crew and directed Jerry Drew while Stephen Roberts was on his vacation. Estelle Bradley and Robert Graves played the leading supporting roles in this picture.

James Murray is playing his third leading role since he signed his contract with Metro-Goldwyn-Mayer. Murray began leading roles in "The Crowd," directed by King Vidor who discovered the extra boy and gave him the chance of a lifetime. Since that time he has played in "In Old Kentucky" and is now at work on "The Big City," Lon Chaney's starring vehicle.

State Theatre, at Flint, Michigan, has contracted for the entire FBO 1927-28 product, including "Moon of Israel" and "The Racing Romeo."

Laurence Grey, who has a featured role in Marion Davies new picture, "The Patsy" for Metro-Goldwyn-Mayer is building a new $100,000 home in Beverly Hills. The house is of the Spanish type and will be largely furnished with furniture sent by his brother from South America.

Anne Nichols, the author of the famous stage success, "Abie's Irish Rose," will title the film which Paramount is making from her story.

Doris Kenyon, one of First National's most attractive stars.

Monte Blue and Leila Hyams, Warner stars, partaking of liquid refreshments while on location. It looks like a milk-can, but you cannot blame "Bossy" for all that is "canned."

Natali Barr, one of First National's players, attired as a maiden of Old Spain.

Pathe Week on Broadway. The Paramount Theatre plays "The Forbidden Woman," with Jetta Goudal, a Pathe-DeMille production.

James Murray, playing in "The Crowd," for Metro-Goldwyn-Mayer.

Gertrude Olmstead, starring in Metro-Goldwyn-Mayer's "Bringing Up Father."

Scene from Series No. 6 of "The Mickey McGuire" comedies, released through FBO.

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